



# THROUGH THE AGES

OCTOBER, 1926

"That here within the hollow of this cup  
of hills I have touched deep, immutable  
springs of livingness."

—M. SIEGRIST.





# THROUGH THE AGES



VOL. 4

OCTOBER, 1926

NO. 6

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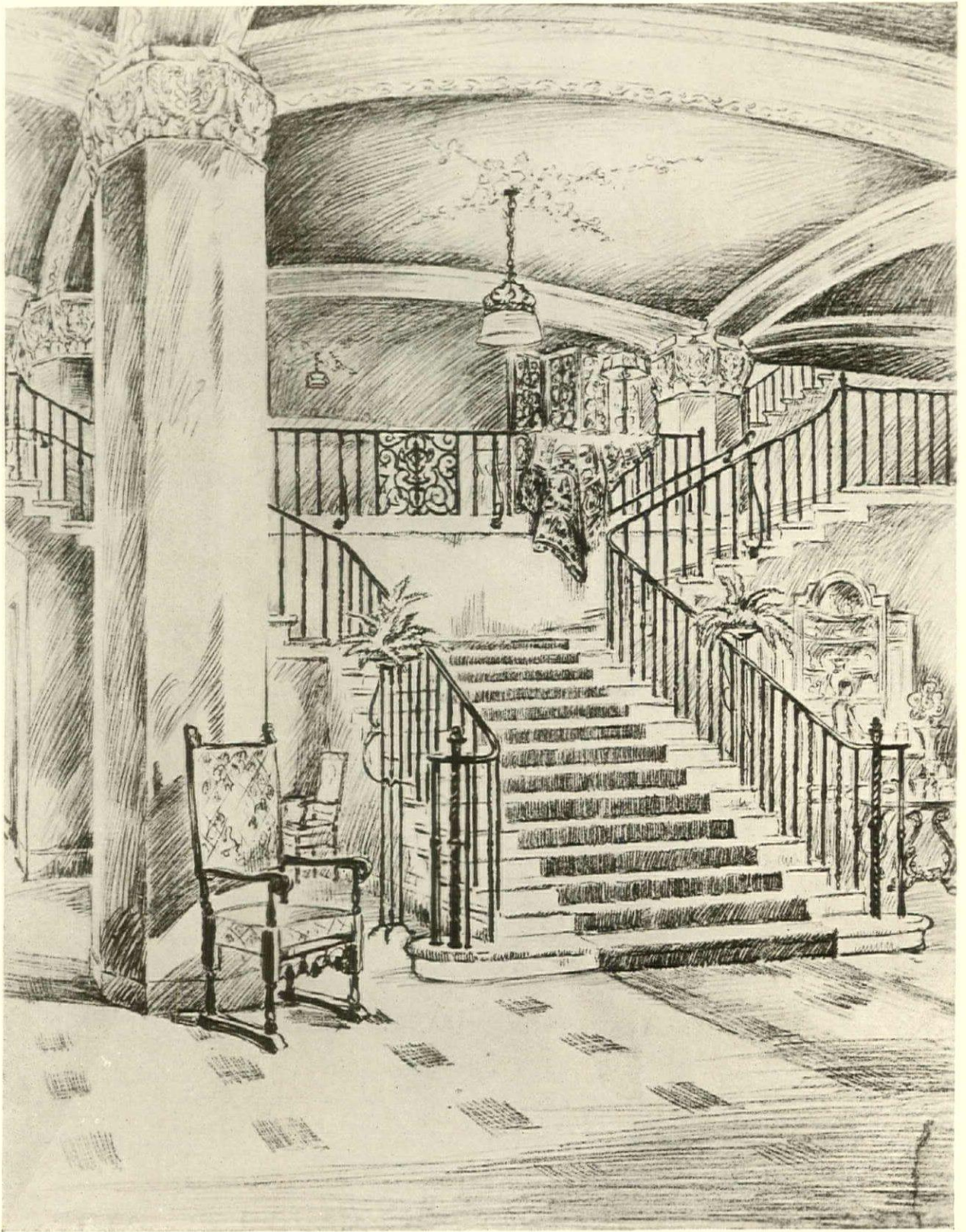
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The grand staircase to the entresole, Young-Quinlan Company, Minneapolis, Minnesota. Travertine was extensively used in this "smart" shop for women.



# THROUGH THE AGES

A Monthly Magazine devoted to  
the uses of Marble - its universal  
adaptability, beauty, permanency  
and economy.

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## THE YOUNG-QUINLAN BUILDING

This Minneapolis Store for Women Was the First One  
of Its Kind in the Northwest

THE Northwest is still, in spirit, a land of pioneers. The dangers of the trail, it is true, are no more, but its wilder visions foster the pioneering spirit. The courage to venture upon unknown paths, to risk the chance of hurt attendant upon adventuring—this remains the dominant trait in this portion of the United States.

Nor is this trait confined to the men of the Northwest. The women, too, have their share of it. There is, for instance, no more significant mark of successful adventuring in the United States today than the new building of the Young-Quinlan Company of Minneapolis, nor a more daring pioneer than its owner, Miss Elizabeth Quinlan.

Thirty-two years ago the Young-Quinlan Company opened in one small room in the rear of a glove store as an exclusive shop for ladies' ready-to-wear garments. There was only one such shop in the United States at that time, and it was in New York. 1894 was the day of the home dressmaker, of goods by the yard and "tailor rigs." Minneapolis was only a big town on the edge of the prairie, with less than 200,000 people.

Nicollet Avenue was paved with bumpy red cedar blocks and lighted with gas.

There were no employees at first. Miss Quinlan did the buying and selling; her partner, Mr. Young, looked after the administration. The firm, in spite of all its handicaps, prospered. Year by year the shop grew, just a few steps ahead of the growth of Minneapolis and Minnesota and the Northwest. It was as daring a piece of merchandise adventuring as was ever achieved by any gallant rovers of the South Seas.

The new building is a worthy structure to house the organization. The design, by Frederick L. Ackerman, New York, and Magney & Tusler, Minneapolis, is graceful in spite of its plain massiveness of line. The first floor is of Kasota stone, with round-arched windows near the main angle and square-headed openings over the wide show-windows at the extremities of the sides. The bases under the show-windows and the main entrance are Formosa marble. The second floor has its windows set between gracefully carved pillars and Ionic pilasters in alternate pairs, and resting upon ped-



estals standing out from the wall, and connected by short balconies. Above each pair of columns is a scroll design, giving the effect of a broken pediment supporting an ornately carved shield. This same design is repeated at the top story. Brick was used for the upper stories, with the window openings framed in Kasota. The pink veins of this Minnesota product harmonize well with the brickwork. Between the third and fourth floor levels is inset a panel of Kasota carved with the name of the store, a distinctive touch to a building that is in itself rather original.

Within this building Travertine has been liberally used, surrounding entrances and grills and it is especially prominent in the

grand staircase leading to the entresol. This stairway, with its balustrade of delicately wrought iron, might have graced a doge's palace, and is a fitting introduction to rare *objets d'art* located on the entresol.

The second floor contains a group of small individualized shops, entered through a succession of arched entrances; the third floor is given over to lingerie. A charming restaurant with a justly famous reputation is found on the fourth floor, while on the top floor is a stage upon which the mode of the season makes its debut.

A feature of the building is the parking space in the basement, sufficient for 250 machines and reached directly by a ramp from the Ninth Street side of the building.



The new building of the Young-Quinlan Company, Minneapolis. The architects were Frederick L. Ackerman, New York, and Magney & Tusler, Minneapolis.





Siena marble pillars and Skyros marble balustrade and wall in the Woodmen Building, Omaha.

## MARBLE IN OMAHA BUILDINGS

The Rapid Increase in the Use of Marble Typifies the General Progressiveness of the City

OMAHA, since its founding in 1854 the gateway city to the West, in the old days the rendezvous for the caravans of pioneers who sought new homes in western plains and mountain country and Pacific slopes, today has lost the appearance of a frontier town. Steady and substantial growth through the years has given it a population of 215,000 people. Within the past decade the frame and brick structures that sufficed for the homes and for the business houses of the founders of the city have been replaced by modern buildings, made necessary by the new demands of the present. In this replacement marble has played a large part. Its extensive use in a dozen or more buildings in Omaha today may be said to mark definitely the beginning of a new

NOTE: The material for this story was furnished by the Bureau of Publicity, Omaha.





The main entrance hallway of the \$3,000,000 Omaha Technical High School.  
The floor is Travertine; the walls are Alaska marble.

era, the start of a second great period of growth and prosperity for Nebraska's largest city.

Building in Omaha now averages more than \$1,000,000 of new construction work a month, divided almost evenly between new homes on the one side, and office, business and apartment buildings on the other. The home builders have been the last to come to the general use of marble, but today in Omaha it is coming into general use for fireplaces, and floors for sunrooms.

It is in the schools of Omaha that one finds now the most widespread adoption of marble for a variety of purposes in which beauty or sanitation or long wear is desired. The city has never been able to keep pace, in public school construction, with the increase in population, and right now is in the midst of a building program calling for the

expenditure of \$2,500,000, principally for grade schools.

Without exception, marble has been specified in the new Omaha schools for walls and stalls of toilets and shower baths, this use marking a gradual evolution from the wood of the old schools, to the slate of those built a few years ago, and the marble of the present and future. Marble wainscot is specified for the walls of the city's schools, and marble is used for the principal floors.

Among the points of interest in Omaha is the Technical High School, a huge building covering acres of ground, and dedicated to instruction in vocational and technical trades. There is wide use of Tokeen and Gravina Alaskan marbles for halls and entrances, but the largest use of marble is in the shower room for girls, adjoining their gymnasium.



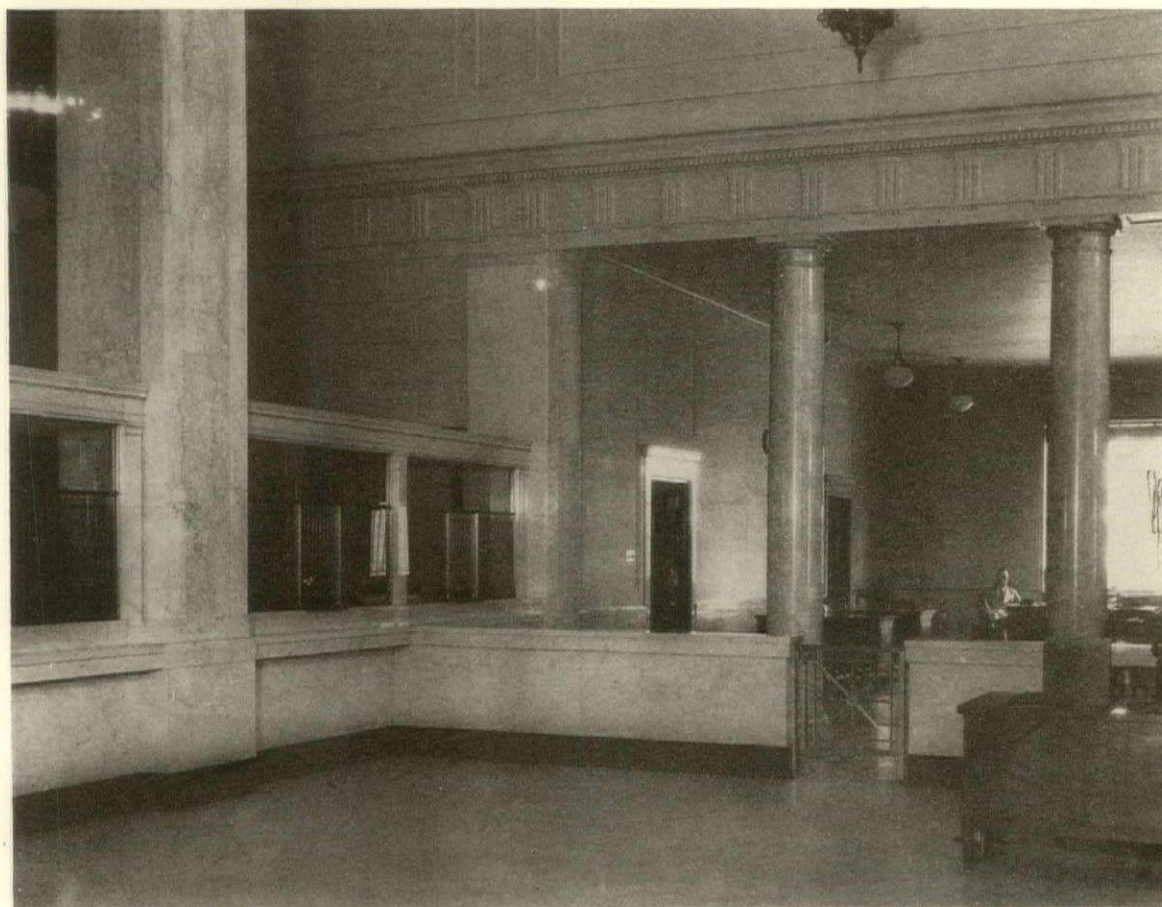
Seven carloads of Napoleon Gray marble, from the quarries of Missouri, were required for the shower room installation. The obvious advantages—the fact that marble is self-supporting, requiring no iron bands; that water will not hurt it; and that it is easily cleaned and, for practical purposes, indestructible—make marble the logical choice for installations of this nature.

Omaha banks have turned to marble for interior finishing, without exception. The newest of the banking buildings is the Federal Reserve Bank. Italy was called on for Botticino marble for pillars and walls, and Tennessee for marble for floors of the new structure. Tavernelle marble from Italy is being used in large amounts in the remodelled and enlarged United States National Bank

Building, work on which is nearing completion.

Douglas County, of which Omaha is the county seat, chose Skyros marble from Greece for pillars, stairways and wall finish for its courthouse, and laid the floors in Colorado Yule. The wisdom of the selection was made apparent when, in 1919, rioting broke out in the city and a mob built huge fires inside the building to drive prisoners from the jail on the top floor. The marble withstood the blistering heat, and very little replacement of the interior work was required in order to erase the evidence of mob violence.

The first Omaha office building to deserve the name "skyscraper" was that erected as a headquarters structure for the Woodmen



Pillars, wainscoting and office divisions of Botticino marble, and a floor of Tennessee, distinguish the Federal Reserve Bank Building at Omaha.



of the World, a fraternal life insurance association. Skyros and Colorado Yule were selected for most of the imposing marble work on the interior of this 19-story building. The Society realized a profit on its investment this year, when it leased the building for ninety-nine years, and appraisers gave it a value of nearly \$2,000,000.

Omaha's building progress has been especially noteworthy in new and beautiful theaters, both for motion pictures, and the vaudeville or legitimate stage. The Rialto Theater chose the beautifully grained Alaskan marble for lobbies and stairways. Lavish use of marble will mark the new Orpheum, Omaha and Farnam theaters, which are either under construction or will soon be

started. Its value for creating a favorable "first impression" has long been recognized by the astute theatrical manager; and he has been quick to appreciate its economies.

Alabama marble in large quantity has been used for the modern markets in Omaha for display counters for meats, vegetables and fruits; and the city has been a recognized leader in this use of marble where sanitation is desired. The retail district, too, is now noteworthy for the Travertine marble which is widely used for flooring display windows. Its neutral tint provides a pleasing background for almost any type of window decoration.

No discussion of the use of marble in Omaha would be complete without reference



Skyros marble was selected for pillars, walls and stairways in the Douglas County Court House, Omaha.





Part of the lobby of the Rialto Theater, Omaha. The walls and stairway are finished in Alaska marble; the floor is Napoleon Gray.

to the new Nebraska State Capitol, now under construction at Lincoln, the marble for which is being milled in Omaha. Already hailed as one of the world's most beautiful buildings, the new capitol will contain \$750,000 worth of marble.

Thirty-five types of marble have been specified for various uses in this building, which is the late Bertram Goodhue's masterpiece. An unusual amount will be used for walls, for floors, for stairways, for toilets, for decorative and utilitarian purposes in many ways; the effect will no doubt be one of striking dignity and impressive richness.

The unanimity with which Omaha builders, when the time comes to construct for permanence, turn to marble, is the outstanding feature of present construction

practice. They have learned that marble as an interior finish is not expensive, but is, on the other hand, a profitable investment.

It is easy and inexpensive to keep clean and to maintain; its life is as long as that of the building, and longer; a building in which marble is freely used does not become obsolete after a few years, and it never suffers by comparison with other buildings.

Beauty of texture and color afforded by marble increases the value and earning power of any building that must produce a profit for its owner. Tenants are attracted to buildings where marble is used. It is also a fact that white and white-toned marbles cause a better diffusion of light, making the interior bright and cheerful—an effect that has a distinct psychological value.





The New York City Hall as it appeared with the new cupola after its restoration by Grosvenor Atterbury, architect, and Stowe Phelps and John Tompkins, associates.

## THE NEW YORK CITY HALL

"The Divine Little Structure," as Henry James Called it, is Over a Century Old

**I**N the year 1653, when municipal government was established on Manhattan Island, a store building built by Governor Kieft on Pearl Street, in 1642, became the first New York City Hall. It continued in use until 1700, when a new City Hall on the

site of the present sub-treasury at Wall and Nassau Streets was completed. The material for this building was mostly secured from the wall which stretched across the island. It was from this that Wall Street derived its name.



When New York City was chosen as the seat of the Federal Government, the New York City Council set apart this building as the National Capitol, and modelled it at an approximate cost of \$125,000. Major L'Enfant directed this work of reconstruction. The name of the structure was changed to Federal Hall, and here, on March 4, 1789, Congress first assembled; and it was upon the portico facing Wall Street that Washington was inaugurated.

It was towards the end of the eighteenth century that the Common Council of the city of New York began to be conscious of the need for a new City Hall. The old building then being used was at the corner of Wall and Nassau Streets and was rapidly falling into a state of dilapidation, necessitating frequent repairs, to the great inconvenience both of the members of the Com-

mon Council and of the corporate purse.

On March 24, 1800, it was "ordered that Alderman Lenox, De La Montagnie and Coles be a committee to consider of the expediency of erecting a new City Hall, and to report to the board their opinion thereon, as also the proper place, a plan of the building, an estimate of the expense and in what manner the present City Hall ought to be disposed of." This building committee functioned slowly and it was not until October 4, 1802, that the board was required to vote on the choice of a plan. The successful architects were Joseph T. Mangin and John McComb, Jr. The former gradually faded out of the picture, however, until by the time the cornerstone was laid on May 26, 1803, it was the name of McComb that appeared alone in chiselled letters upon its surface. Mangin's name was, according



The City Hall as it appeared before the restoration.





The rotunda of the New York City Hall as it appears today.



to a letter that appeared at the time in a newspaper, inscribed upon a brass plate buried in the wall not far from the corner-stone. This plate was placed there by the writer of the letter, who explained his act in this fashion: "And when the restless hand of time shall have laid low the immense fabric, our descendants, in finding the stone, will also find the brass, and thus render to the artist who planned it the justice he had a right to expect from his contemporaries."

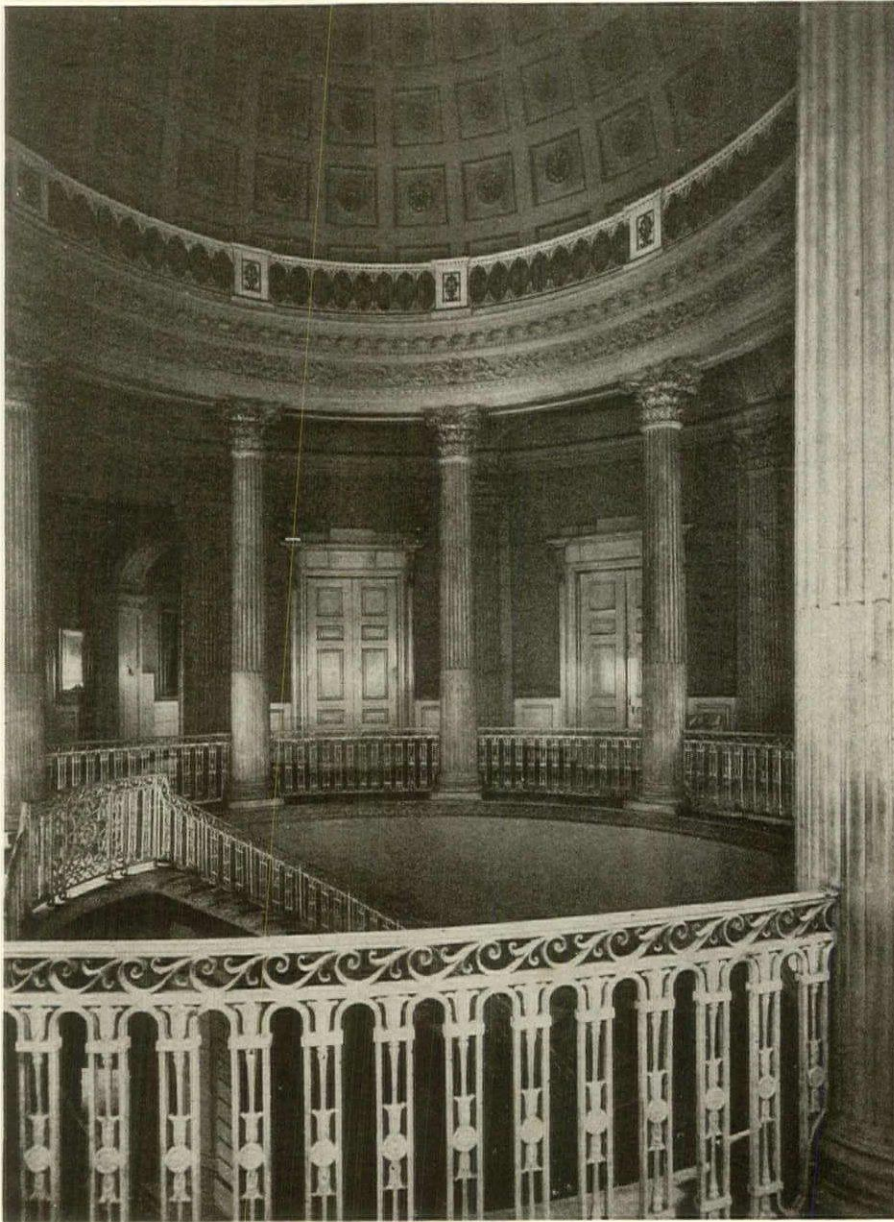
The question of the designer of the New York City Hall may be a moot one, but there is no doubt as to the activities of McComb during the period that intervened between the acceptance of the first plans and the completion of the structure. According to an article by Mr. Charles C. May that appeared ten years ago in the *Architectural Record*, McComb "had been called upon to present revised plans at a reduced scale, cutting down the building by two windows in length, two in the projections, and one in depth; to present an estimate on the saving thereby effected; to visit and evaluate quarries from Philadelphia to New Rochelle; to pass judgment upon their products; to calculate the comparative costs of brownstone and marble; and various combinations of the two; to choose the precise location for the building and mark it out; finally to acquire lease of one quarry which was to furnish the brownstone for the basement."

The location chosen was on Murray Street fronting on a triangular park containing upwards of four acres. The park would afford an adequate setting for the main approach; the wings were to range with Murray Street and be flanked by the bridewell on the one side, and by the jail on the other.

New Yorkers are indebted to McComb's foresightedness, as well as to his persistence,

for the choice of the material used in the building. The first building committee had reported in favor of Stockbridge marble. An economy committee was appointed, and it immediately rejected this report, discharged the building committee, and officially decreed that brown Freestone was to be used for the exterior. McComb, however, would not be so easily overcome; he spoke so frequently and so convincingly of the advantages of marble, that he finally succeeded in bringing some of the members to his own point of view. In October he was sent to the West Stockbridge marble quarries; this was the first of a number of such journeys. This expedition was successful, it appears, for upon McComb's return, after several days of deliberation, the economy committee submitted to the council a report, part of which read as follows: "It appears from this (the architect's) estimate that the difference of expense between marble and brownstone will not exceed the sum of \$43,750, including every contingent charge. When it is considered that the city of New York, from its inviting situation and increasing opulence, stands unrivaled; when we reflect that as a commercial city we claim a superior standing, our imports and exports exceeding any other in the United States, we certainly ought, in this pleasing state of things, to possess at least one public edifice which shall vie with many now erected in Philadelphia and elsewhere. It should be remembered that the building is intended to endure for ages; that it is to be narrowly inspected, not only by the scrutinizing eyes of our own citizens, but of every scientific stranger, and in an architectural point of view it, in fact, is to give a character to our city. The additional expense of marble will be fully counterbalanced when we recollect that, from the elegance and situation of this building, the public prop-





Another view of the rotunda after its restoration.

erty on the Broadway and Collect will much increase in value and that the same influence will be extended to property far beyond these limits, and that in the course of a very few years it is destined to be in the center of the wealth and population of this city. A building so constructed will do honor to its founders and be commensurate with our flourishing situation. Under these impressions, the building committee strongly

recommend that the front and two end views of the new hall be built with marble."

Great difficulty was experienced in transporting the marble over the Berkshire Hills by teams of horses and oxen, and McComb himself supervised the building of roads and the strengthening of bridges. He kept a record, in what he termed his "Marble Book," of the material as it was received. Each block was accurately described and the record shows that 35,271 cubic feet of marble were used, costing over \$35,000.

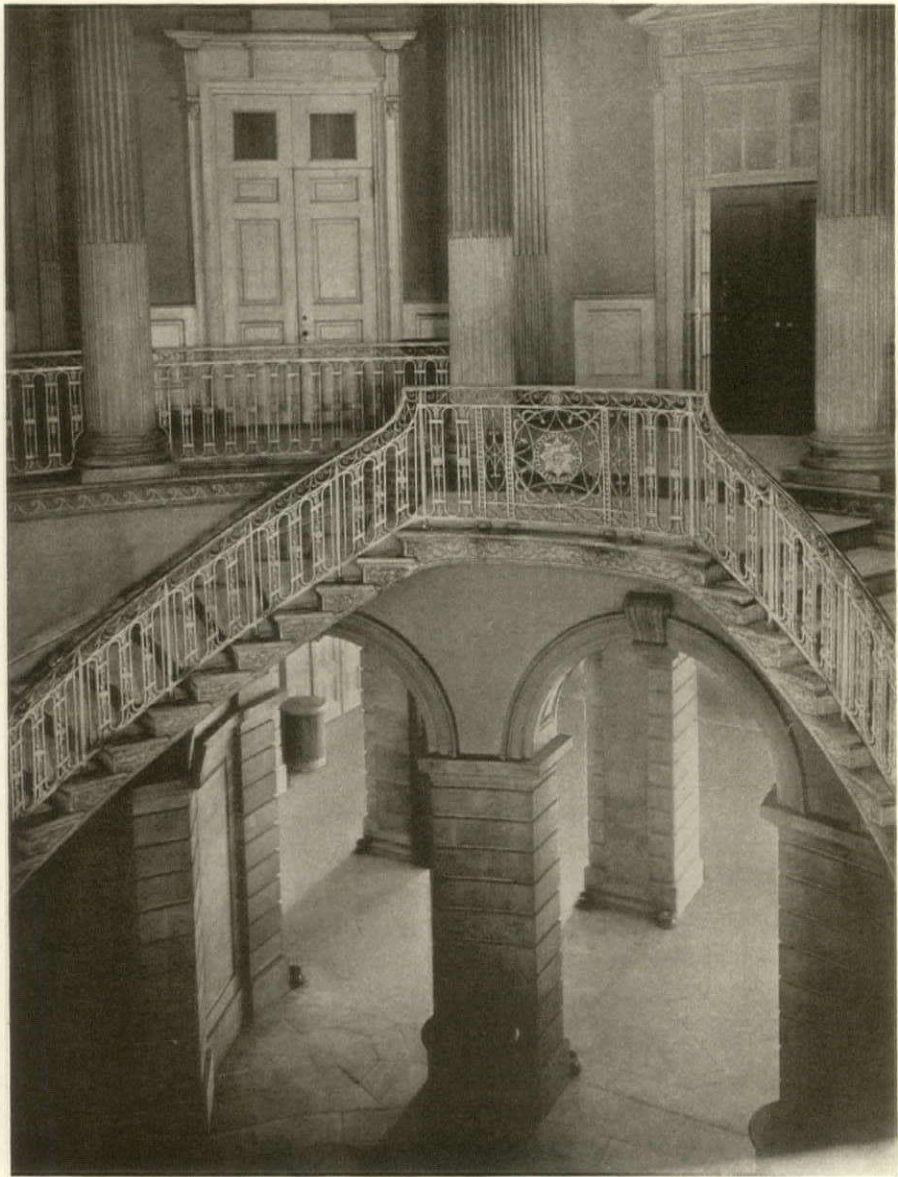
Many delays were encountered in the progress of the work. "Yellow fever made its annual descent upon the city," wrote Mr. Charles C. May, "scattering the workmen and compelling

McComb to remove his own family to Bloomfield. No mention is made, however, of McComb's taking even a vacation. His troubles were in getting the masons to lay the stone walls according to his own ideas of solidity. Just how adamant that was is doubtless best known to those who in late years have essayed to pierce those same walls with modern steam pipes, electric conduits and what not."



The Alderman refused to grant appropriations; the winters came early to cover the quarries in snow; the task imposed upon the six-horse teams of dragging the marble through the snowdrifts toward the Hudson became too great. "On December 1807," according to a pamphlet issued in 1909 by the Art Commission of the city of New York, "it had advanced only so far as the second story window sills, though the original estimate of cost had been far exceeded." Over \$200,000 had been expended and McComb placed the blame for the slow progress almost entirely upon the council for their meager appropriations. On July 4, 1811, the building was so far completed that formal opening ceremonies were held, but it was not occupied until the following year. "Even then," says Mr. May, "and for months after, the building was far from finished. Indeed, as it stands today it is still incomplete, since the sculptural foil intended for the base of the cupola has never been erected. Thus it has been the hard fate of the City Hall, not only to remain permanently incomplete, but to have undergone from the days of its comparative youth a series of alterations, repairs and renova-

tions which have ranged at various times from intelligent restoration to barbaric vandalism. Among the first important changes was the installation of the clocks in the cupola. This was accomplished, not by embodying the clock faces within the form of the original design, but by slicing off the upper half of the cupola, inserting the square box that contains the clock, and replacing on top the portion that has suffered decapitation. It would have been a sad



At the head of the grand stairway.



commentary on McComb's powers as a designer had so slipshod a method of alteration worked no harm to the building."

In 1858, a stray spark from some fireworks, touched off in honor of the successful laying of the Atlantic Cable, set fire to the dome, leaving the City Hall shorn of its cupola, and with roof timbers blackened. Stupid restoration work resulted in the eye of the dome being contracted, shutting off considerable necessary light for the rotunda and rendering it a dismal semi-dark cavern. In 1913, this was widened; later the marble exterior which had been blackened with smoke was cleaned and treated by a process of heat and paraffin application to guard against deterioration.

The restoration and decoration of 1907 was done by Grosvenor Atterbury and his associate, John Almy Tompkins. "Today," wrote John C. Van Dyke in 1909, "after its recent cleaning, the white marble shows an old ivory coloring, and the yellow window shades are as a note of gold upon the ivory. The delicacy of proportions in windows, columns and cupola, the fineness of decoration over doors and along string courses, the fastidious simplicity of the wings, are all so marked as to create the impression of a casket in ivory. It is not coarse enough or bulky enough for such a place. A building of, say, forty stories should not be too big to dominate the office structures above the City Hall Park. It is a curatorial thought that creeps into one's head in looking at the little City Hall—the thought that the whole building ought to be picked up and put in some museum. Yet worse things than that may happen to it."

The design is pure and much care was taken and research accomplished to make it so. It has been ranked among the three or four finest buildings in America. The capitals of the first and second orders are

splendidly executed. John Lemaire, the chief carver who was engaged in 1805 at \$4 a day, had a surpassing ability and the excellence of his workmanship and his artistic knowledge is displayed in the ornaments; these "for proportion and neatness will serve as models for future carvers." His name is cut at the top of the blocking course over the front attic story.

The front lacks the sculptural mass intended in the original plans to cap the central bay, and urns replaced the classic figures originally designed to stand along the roof. Following the fire of May 10, 1917, in which the cupola was again destroyed, this portion was restored to its original design. Mr. Grosvenor Atterbury solved the problem of retaining the clock, which had been a familiar landmark since 1858, by inserting the clock dials within the curved frame of the tops of the tall narrow windows.

Ascending the steps, either on the north or south, one comes into a central rotunda with marble floors and marble stairs curving to right and left. The west half of the first floor is occupied by the offices of the Mayor and his staff; the east half by those of the president of the Board of Aldermen and his staff. All these offices are accessible from a central corridor running the length of the building.

Around the circumference of the rotunda runs a band of marble of beautiful design and splendidly executed. This—the work in all likelihood of the master sculptor, Lemaire—was revealed in the work of rehabilitation between the years 1911 to 1915. The exquisite detail had been almost obliterated by successive layers of paint, and it was only brought to light after infinite labor and patience. Incidentally, several bulky monoliths, originally part of the attic coping, and afterwards placed temporarily in the main corridor, were permanently



built into the walls of the basement corridor, to be preserved indefinitely.

The appearance of the rotunda in its early days was not far different from its present aspect. This fact may be gleaned from a description of 1829: "Round the top of the center staircase there is a circular gallery, railed in, likewise floored with marble from which ten marble columns ascend to the ceiling, which here opens and displays a handsome paneled dome ornamented in great taste, with stucco, and giving light from the top to the interior of the building." The unfortunate changes that followed the fire of 1858 were done away with. The new balustrade was from one of McComb's sketches; the frieze rinceau was reproduced in its pristine form; the marble columns and capitals were in excellent condition and required only the earnest applications of soap, water and scrubbing brush.

The rotunda stairs lead to a circular gallery on the second floor. Just opposite the stairs, on the south side, is the entrance to the Governor's room, now known as the Trumbull room. It is really a suite of three rooms. These were restored, through a donation by Mrs. Russell Sage in 1909 of \$65,000, to their original severe and simple dignity.

In the west end of the building, on the north of the corridor, is the old Council Chamber, now the Board of Estimates room with the Committee room adjoining. The Aldermanic Chamber occupies the eastern end of the same floor.

On the upper floor, reached by a circular staircase in the northwest corner, are the offices of the City Art Commission. In an enclosed gallery surrounding the base of the dome hangs an interesting collection of designs submitted in competition for sculptures and other public works of art since the inception of the committee. These are open

to visitors. In the basement corridor is a marble tablet commemorative of the architect and sculptor of the building.

"Time," wrote Helen W. Henderson in 1917, in her delightful book, *A LOITERER IN NEW YORK*, "has dealt kindly with the City Hall in the matter of patine, mellowing the whiteness of its marble surfaces to, as Hopkinson Smith has said, the complexion of a tea rose. The comparison seems beautifully apt, for this fair flower of architecture stands indeed like such a rose in a garden of rank weeds, none more blighting in its influence than the distressing bulk of the general post office clapped down in the very face of the classic thoroughbred, blocking its view and obtruding the blatant personality into the vista that formerly gave color to the ascent of Broadway."

Unfortunately, the exterior of the City Hall had not received the same attention as the interior. The marble, it is true, had been given a sand-blast treatment, but this was even worse than passive neglect. Mr. May, in the *Architectural Record* for June, 1916, called attention to this. "We have saved those portions of the interior," he wrote, "which the hand of time was using more gently; we have raised the barriers in some degree against the dreaded fire; but where time and frost are merciless, where storms beat most relentlessly—what have we done to preserve those delicately carved capitals, refined modillions, the fragile projections of balusters and volutes and cornices? To have done nothing would be shameful—what we have done is criminal! Surely no desecration that has attacked the interior can equal the deliberate savagery of a sand-blast over these lovely marble surfaces. The dusty coating of a hundred years has been lost, not to be replaced; but consider that this coating was also a protective cloak to shed the rains and repel the frost."



## GREECE SEEKS ELGIN MARBLES

A Greek Archaeologist Wants These Antique Pieces  
Re-erected on the Erechtheion at Athens

THE Greeks have always been patriotic and it is reasonable to suppose that they must have often wished for the return of those marbles in the British Museum at London which have been one of the glories of the sculpture gallery of that institution. These pieces, known as the Elgin marbles, have been considered by the critics as the noblest specimens of the sculptor's art in existence. They are the remains of the works executed expressly to adorn the Athenian Parthenon, that most famous of the Hellenistic structures.

The Parthenon was located on the Acropolis and was built by Ictinus in the time of Pericles, over 400 years before Christ, as a temple to Pallas Athena. This was the Golden Age of Athenian and Greek art, and the temple was constructed of Pentelic marble in the Doric style and adorned under the supervision of Phidias with statuary and carvings. Inside were two chambers, the inner one containing the image of the goddess, the outer one being the treasury. At each end was a colonnaded portico, with a pediment elaborately decorated. Each portico contained eight columns on the outside and six on the inner; the outer row continued completely around the sides of the temple, fifteen side columns being placed between each pair of end columns of the portico. The architrave was left plain, as befitted the supporting member; the impression of strength was thus increased. The frieze, however, and the pediments were filled with the most elaborate sculpture, and it was upon these portions of the Parthenon that the foremost Greek artists expended their labors. The marbles in the

British Museum consist of the frieze from the exterior of the cella, fifteen metopæ (the square panels into which the frieze is divided) and the remains of the pediments.

In the early part of the nineteenth century Athens was in the control of the Turks. The British Ambassador to the Porte from 1801 to 1803 was Lord Elgin; he brought the Parthenon marbles to England at a reputed cost of \$350,000, the Mohammedan conquerors apparently not being greatly concerned over the fate of Greek relics. Later on, in 1816, Lord Elgin sold the marbles to the British Government for half that sum, and they have reposed ever since in the British Museum.

Lord Byron, who was greatly interested in securing the freedom of his beloved Greece, was highly incensed at the removal of the works of art, and called down the curse of Minerva upon the head of Lord Elgin. Legend says the caryatids on the temple burst into tears upon contemplation of the fate of their lost sister in somber England, torn forever from her home beneath the painted sky and the sunshine of Greece.

Now a Greek archæologist, Alexander Philadelphus, is conducting a vigorous campaign throughout his native land to re-establish the Elgin marbles in the land of their origin. According to the *Baltimore Sun*, he "has demanded that the marbles be restored to Greece and again set up in the Erechtheion on the Acropolis. He is especially insistent that certain pieces be returned because he calls them structurally necessary to the safety of the temple." It is hardly necessary to say that his efforts will probably prove futile.





## Impressing the Shopper

**T**HE modern American storekeeper has an advantage over his predecessors of the days of the Civil War. He has at his command, for beautifying the interior of his shop, the practical use of a material that in the old days was considered a semi-precious stone—Marble! Modern methods of quarrying, finishing and transportation have resulted in making it possible to procure this most beautiful of all building stones at a cost that, taken into conjunction with its durability, its ease of cleaning and its distinctive decorative qualities, makes marble the most economical material for floors, walls and counter bases in store interiors.







## A CONNECTICUT REPLICA OF THE SARAGOSSA "LONGA"

The Phoenix Mutual Life Insurance Company Building at Hartford  
Was Modelled After the Spanish Exchange

By E. B. REDFIELD

**A**BOUT six years ago there was completed in Hartford, Connecticut, a building that combined a new beauty and design heretofore very rarely found in the general run of business buildings. It was the new home office of the Phoenix Mutual Life Insurance Company.

Having outgrown their former quarters, this company looked around for a new and better location; after due consideration, one

of the most desirable spots in Hartford was chosen for the site of the new building. The place selected for the structure that the officials had in mind was directly opposite one of the many attractive parks and just a bit out from the business center, and yet close enough to be convenient to the general public.

As a radical departure from the beaten track of standard architecture for business





Main entrance hall, Phoenix Mutual Life Insurance Company Building, at Hartford, Connecticut. Benjamin Wister Morris, New York, architect. The floor is of alternate squares of Black and Gold and English Veined Italian marbles.





Rear of the first floor corridor, Phoenix Mutual Life Insurance Company Building, Hartford, Connecticut. The wainscotings, doorways and trims throughout the corridors are of Light Botticino marble.



offices, this company was one of the first to show the way by a very original and attractive style in building. The architect, Benjamin Wistar Morris, of New York, submitted plans that were unique in architectural appearance. They were modelled after the "Longa," the name given to the Exchange in Saragossa, Spain, which was built in the sixteenth century. A style of design peculiar to the Spanish, is the semi-circular moulding above the round-arched windows and doors, and the wall decorations adjacent to the openings. This was embodied in the construction of the new building.

The building itself is six stories in height, constructed of tapestry brick with a trim of faience tiling which adds a touch of color. The roof is sharply pitched and is of Spanish tile mottled in red and green. The trimmings of the cornices and under the eaves are terra cotta. For added emphasis the first floor windows are covered with fancy iron grill work and the base course of stone is surmounted by a box work of hedges. The entrance to the building is by a series of broad sweeping steps flanked on both sides with a balustrade and a large urn. Atop the main entrance is a long slab of Kato stone, bearing the carved inscription, "Phoenix Mutual Life Insurance Company."

The outside appearance of this building is unique and truly Spanish in style. No matter at what angle it is seen, it strikes the beholder with its beauty; moreover, it has a most picturesque setting among the trees of Bushnell Park and its very quaintness of line in contrast to what is otherwise a natural New England landscape adds a refreshing bit of the old world to the picture.

Once inside the main doorway you find yourself in an entrance hall where the judicious use of various marbles impresses you with a feeling of dignity and quiet. The floor is a checkered pattern of Black and

Gold with English Veined Italian Marbles, these marbles, after six years of constant use, show practically no wear. The outside borders are alternate Formosa and Black and Gold marble. The vaulted ceiling is coffered with rosettes and from it suspend four brass lamps of Spanish design that blend in with the general architectural scheme. The side walls are constructed of limestone, carved with inscriptions pertaining to the officers and members of the board at the time the building was erected. Nearer the door on the west wall is inscribed the Phoenix Mutual Honor Roll, for World War Service.

The executive offices on the third floor and the directors' rooms on the fifth are all panelled with selected English Oak with floors of Knoxville Gray and trim of Black and Gold Marbles. All toilets throughout are finished with Napoleon Gray in combination with the regular white tile so common today. The wainscoting throughout the corridors in the rest of the building are of Light Botticino.

The many visitors to this building have remarked on the surprising way in which the interior and exterior harmonize so well; with such an unusual outside appearance it seemed most advisable that only marble should be used on the interior to preserve the same atmosphere.

To the several hundred employees this building offers ample accommodations. Large and spacious offices offer unobstructed views and good ventilation. Daylight is reflected from the light and cheery walls of marble and painted plaster.

Access to all offices in the building is had by elevators at the main entrance and rear of the building. A complete installation of pneumatic tube service to all departments, automatic telephones and an unexcelled lighting system complete the equipment.



In the rear is a large parking space and a heated garage which will take care of some forty odd cars.

A completely outfitted cafeteria on the fifth floor for men and women is an additional attraction, walled entirely in white tile with floor of Knoxville marble; it is the last word in efficiency and cleanliness.

The Phoenix Mutual Life Insurance Com-

pany is very proud of its building and takes pride in the fact that it was one of the first insurance companies to erect a Home Office structure that is out of the ordinary. The many plans and labors have resulted in a building that is a combination of utility, beauty and convenience and is a credit to the Company, the people it serves, and to the city of Hartford.



Corridor on third floor, outside of executive offices, Phoenix Mutual Life Insurance Company, Hartford, Connecticut. The floor is Knoxville Gray with a trim of Black and Gold. All the toilets are finished in Napoleon Gray.





Collateral Loan Building, Boston; C. H. Blackall, architect.  
The marble trim is Vermont Mountain White.

## ORNAMENTAL CONSTRUCTION

### The Advantages of Using Marble With Brick

ORNAMENTAL construction is to be distinguished from architectural effect, or what is popularly and, in one sense correctly enough, defined as architectural or building design. This latter may to some extent be obtained by the use of brickwork alone, just as it is secured by the employment of marble, simply by the arrangement, plan or design of the building, which will give an elevation or external

appearance which will be pleasing to the eye. But while this gives the element of architectural effect, it gives it solely through the medium of the general mass. The surfaces of the material employed being perfectly plain, the structure is devoid of what is generally known by the name of ornament. Of this element of ornament, the building, whether of brick or marble, may be absolutely destitute. Ornament, technically





The residence of C. S. Carnes, on Fairview Road, Atlanta, Georgia.  
Arthur Neal Robinson, Atlanta, architect.

speaking, is anything added to the otherwise plain surface of a mass of material used in the construction of a building, which gives a certain arrangement of lines straight or curved, or a combination of both.

From the very nature of the material, or rather from the form in which the material is universally made, brick is not capable of being dealt with or manipulated and worked in the way marble is. Marble can, with greater or less ease, be cut by tools so as to give to blocks of indefinite size and angular shapes, certain contours or profiles which will give them final forms which are truly ornamental. Moreover, marble can be quarried and cut into such bulky masses as to give wide and comparatively large expanses of surfaces, in themselves ornamental and upon which designs in relief can be cut or carved. Marble lends itself, therefore, with wonderful ease and ready adaptability to the purposes of decorated construction. In all buildings in which ornament is a feature to be added to the effects

produced by architectural design proper, marble is the material employed to the best advantage. What can be done in treating it ornamentally or decoratively is shown by abundant examples, everywhere around us. Whether all these are examples of what is pure in architectural taste is another question; it in no wise affects the value of the material as a decorative medium.

On the other hand, brick is not capable of

being specially cut so as to give an ornamental form to its section, nor provided with ornament in relief on its larger surfaces it is too hard and generally too brittle and of far too small dimensions to be so treated. Ornamentation, then, in brickwork has to be obtained in a way or ways suitable to the peculiarities of the material, and these, from its very nature, are limited both in number and in scope. It is not our purpose to discuss these; so far as form, profile or section of bricks is concerned, something can be done so that certain decorative effects may be produced by their use, either singly or in conjunction—generally the latter; the reader is doubtless aware of many excellent examples of such work. We do, however, wish to touch upon the possibilities afforded by combining with brick construction the decorative effects of marble.

We find such combinations of brick and marble in some very old buildings. At St. Botolph's Priory Church, at Colchester, erected in the twelfth century, the door-



ways, of Roman brick, had moulded detail of marble. At St. Alban's, an even earlier building, the Roman bricks used were from the ruins of the Roman city of Verulamium; the window openings were framed in moulded stone. In the thirteenth century, Salmestone Grange, at Margate, was of brickwork and flint rubble, with marble quoins and window dressings.

Coming to later times, we find that at Raynham Hall, Norfolk, in England, built about 1635, Inigo Jones combined brick and ashlar in his elevations, the side wings being a mixture of English and Flemish bonds decorated with stone quoins and the central portion being all ashlar. Sir Reginald Blomfield, speaking of Raynham, used the following eulogistic language: "It is the most distinguished example of seventeenth century domestic architecture in England. It is particularly refined and accomplished. Quiet, reserved and dignified in the highest degree, it stands by itself." Nathaniel Floyd, in his "A History of English Brick Work," commenting on the same structure, said: "It is in such association with ashlar, and as employed later by Sir Christopher Wren, that we have the highest development of the

use of brick with other building material. In a sense brick is subordinated to stone when all mouldings and ornaments are executed in the latter, but brick possesses in a high degree the attribute of displaying these to the greatest advantage."

In this country the generous use of marble as a decorative material in conjunction with brick is becoming more and more popular. Examples of work similar to the Cornes and Randolph residences, in Atlanta (which we show herewith), are to be found in all sections of the country. The former illustrates

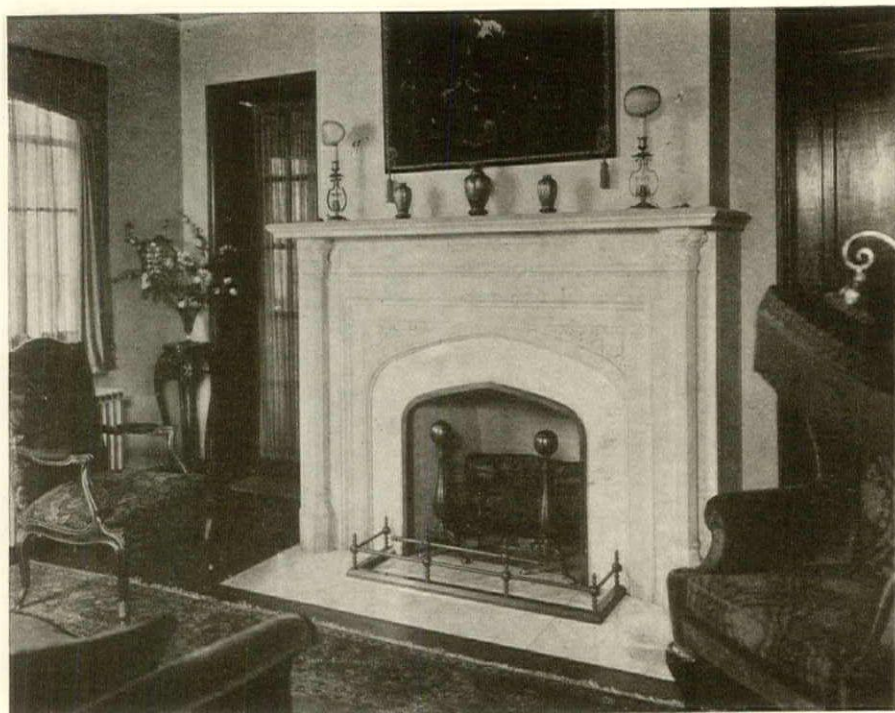


The side entrance of the Cornes residence, in Atlanta, Georgia.





Detail of the main entrance to the C. S. Carnes residence, Atlanta, Georgia.



Marble fireplace in the C. S. Carnes residence, Atlanta, Georgia.  
A. S. Robinson, architect.

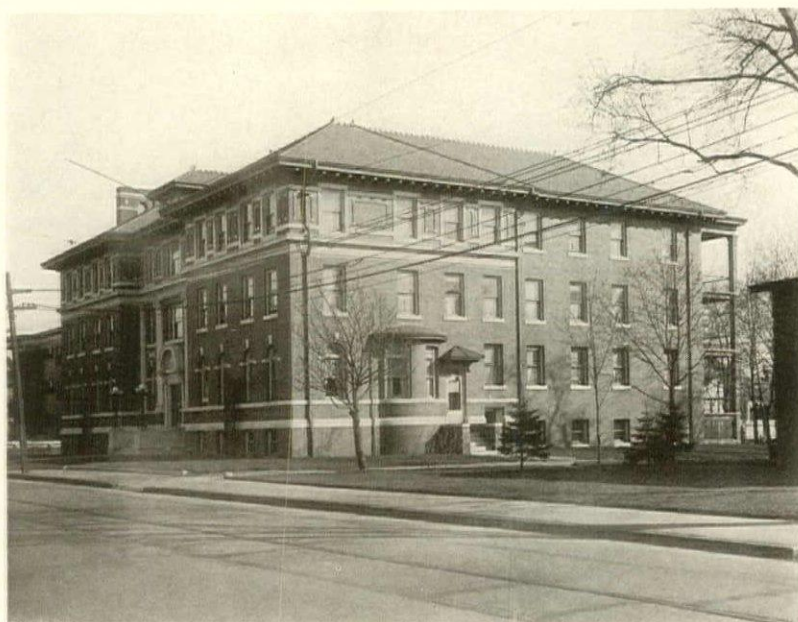


The Hollins N. Randolph residence, Atlanta, Georgia. Marye, Alger and Alger, Atlanta, architects.



Grade school at Peabody, Massachusetts. McLaughlin and Burr, Boston, architects.





The Nurses Home, at Lynn, Massachusetts. The trim is Eureka marble.



St. Joseph's Hospital, Kansas City, Mo. The base, entrance portico and trim is Napoleon Gray marble. Wight & Wight, Kansas City, architects.





The decorative effect of the Vermont marble trim was needed to relieve the severity of design in the Williams College Dormitories, at Williamstown, Massachusetts.

the use of marble trim for an English type residence; Pink Georgia was used, with a bush hammered finish for the exterior marble and a fine axed finish for the mantel, pictured on page 28. The facing and hearth of the fireplace are of white Italian marble. The residence of Mr. Hollins Randolph, the President of the Stone Mountain Memorial Association, is in a design that is especially popular in the east. The effect of the White Georgia marble portico is enhanced by the marble window trim and the distinctive spots of color in the keystone blocks above the openings.

Marble in conjunction with brick is not confined to residential buildings however. A fine example of its use for a structure of

large proportions is the St. Joseph's Hospital, at Kansas City, Missouri. Here the entire base is of Napoleon Gray, as well as the entrance portico; the window trim, as shown by the illustration, is of the same material. The beautiful Nurses Home at Lynn, Massachusetts, is another building of some size that depends for its beauty as much upon the marble trim as upon the actual architectural design. The trim in this case is of Eureka marble, a product of the Vermont quarries and the treatment of the top story and the double horizontal bands beneath the first floor level is unique.

At Peabody, Massachusetts, is a well-designed brick building of small dimensions, the Daniel Francis Keefe Grade School.



The merit of the structure however, is wholly dependent upon the auxiliary use of English Bath Stone. The dormitories of Williams College, at Williamstown, Massachusetts, offer similar evidence of the value of marble in giving to an otherwise uninteresting design a certain amount of pleasing character. It is true that Vermont marble was only sparingly used, but even this small amount produced a considerable difference in the final result.

A typical small bank building of brick where the marble ornamentation imparts a dignity and importance far beyond that which might reasonably be expected in a structure of such modest dimensions, is shown by the Collateral Loan Company Building, pictured on page 25. The contrast

between the red brick and the Mountain White Danby trim and white shutters is highly pleasing; a bit of needed decoration is the carving in the center of the false front. On the other hand, the Interstate Building in Washington represents a treatment that is by no means unusual in store front designing, and yet is highly effective, both from the standpoint of beauty and revenue production. The rentals accruing from such a shop as this more than justify the owners of this brick office building in their selection of marble—in this case, Vermont—for the lower floors; the attractiveness of the entrance way enabled them to establish, also, a slightly higher scale of rentals for the upper offices, a consideration of real economic significance.



The lower stories of the Interstate Building, Washington, D.C.,  
Milburn Heister and Co., architects.





## AN INNOVATION IN BANKING COUNTERS

The Elimination of Cages, Wickets and Grills is Effected by  
the Federal-American National Bank in Washington

**A**LTHOUGH it is one of the younger of the larger banks in the District of Columbia, the Federal - American National Bank in Washington has achieved in the past few years an unusual measure of success through a pronounced tendency to adopt new methods. It was, for instance, the first bank in the city to establish paying and receiving at the same window. It inaugurated the monthly statement system; and it was one of the first to develop a scientific analysis of accounts.

It was but natural, therefore, that one of the most striking innovations in interior bank arrangement should be found in their new building recently completed in the Capital at Fourteenth and G Streets, Northwest. This innovation is almost revolutionary in that it represents a departure from a custom

that has held sway in financial circles for several hundred years—the custom of having cages and grills for the paying and receiving of moneys and securities. The new type of counter was originated by Mr. John Poole, the president of the bank, and worked out in architectural detail by Alfred C. Bossom, of New York, bank engineer and architect. It has two levels, the first one about 3 feet 6 inches from the floor, with a ledge 8½ inches wide for the use of the customers when counting. The second level is a few inches higher, with a slight rail made of three metal rods about 4 inches apart and supported by ornate stantions. Deposits are received and checks are cashed over the surface of this second level. Under the top on the inside of the counter is a recess, electrically lighted, that provides space for



papers and such specie as the teller desires. The bulk of the moneys in his charge are in a counter drawer in front of him, and a money truck behind him.

There are no cages, no wickets, no high grills. The arrangement not only provides increased co-operation between the bank staff and the clientele, insuring greater service, but it offers obvious advantages as a deterrent to thieves and bandits, since every clerk in the room can see each visitor and all of his fellow workers. Only 4 feet of lobby space between each teller are required to serve the customers, whereas normally the

architect allows 6 feet from the center of wicket to the center of wicket. The new plan, therefore, effects 50 per cent more utility with any given amount of lobby space.

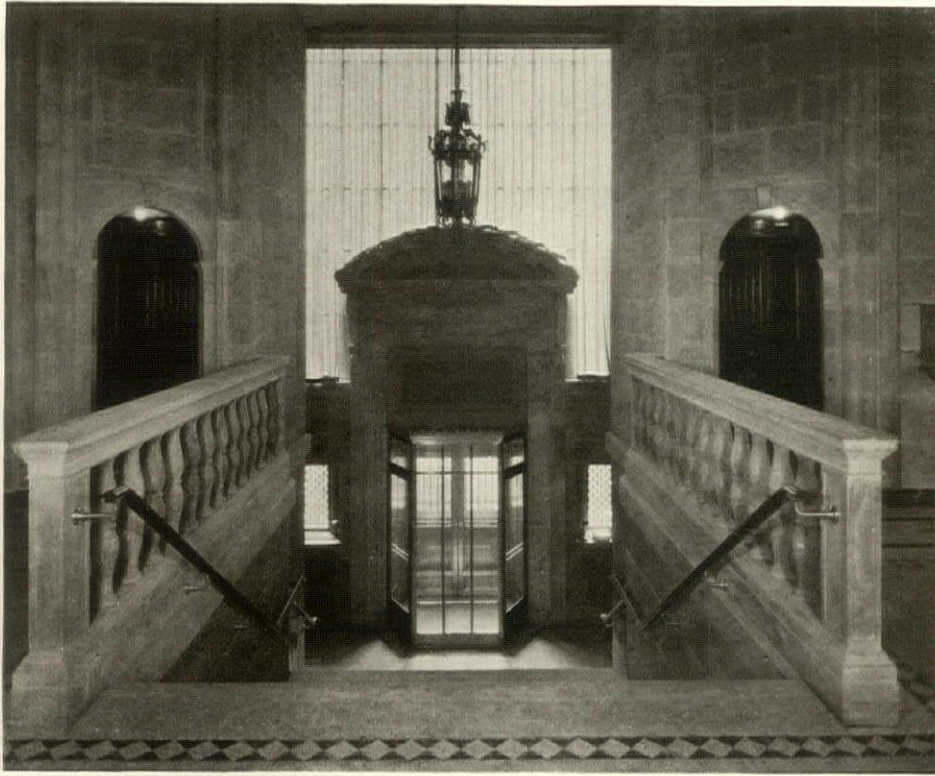
The building is distinctive in other ways besides the design of the counter. It is a structure of considerable size, with an exterior in the Renaissance style containing an Ionic order running through the two upper stories. The architects were J. H. DeSibour & Son, of Washington.

The ground floor contains seven shops; the main banking room is elevated about ten feet above the street level and, with its mez-



The main banking room of the Federal-American National Bank, Washington, D.C. A unique feature of this room is the elimination of the usual tellers' cages and high iron or bronze grill. The floor is Travertine with a Levanto marble border.





The main entrance stairway of the Federal-American National Bank in Washington, D.C.  
The treads and risers are of Travertine, the dark border shown in the foreground is Levanto marble.

zanine, occupies two full stories in height.

Just inside the entrance to the bank, on the G Street side, is a vestibule with a broad staircase ascending in two easy flights of nine steps each to the banking floor. This staircase has its treads and risers of Travertine, and this same material forms the floor of both vestibule and banking room. A broad border of Tavernelle Clair enhances the richness of this surface, and is separated from the central portion by a narrow pattern of Levanto marble which relieves the color uniformity of this floor surface; the same dark colored marble also appears as a base for the walls and counters.

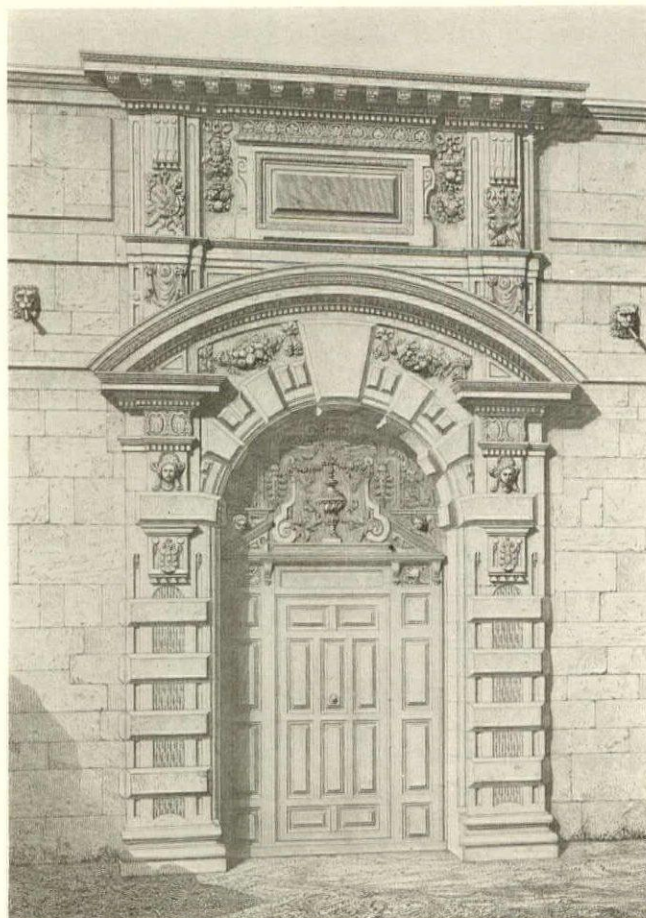
The design and decorations of banking room itself follow the Spanish and Italian themes. A side mezzanine extends around the four sides of the room about 18 feet above the floor, and high round arched

windows easily afford an adequate supply of light.

The Safe Deposit department is in the basement of the building and is reached only by elevators so far as the patrons of the bank are concerned. The walls and floors are of Travertine and Tavernelle Clair marble, and the vault itself has two doors of the "plug" type, recognized as the most effective type.

Modernity is, in fact, the prevailing note of the Federal American Bank ensemble. Even the convenience of those customers who wish to make deposits at night or during holidays and Sundays was considered, and provided for, by the installation on the outside of the building, near the entrance, of a rotary cylinder. For using this, the customer is provided with a special key and a special container with his own padlock.





Entrance to the Hotel de Vogüe, at Dijon.

## FRENCH RENAISSANCE ARCHITECTURE

### The Styles of Henry IV and Louis XIII

IT would be almost impossible to understand the reasons for the changes in architectural styles that began to appear after the accession of Henry IV, unless one has some knowledge of the chief political events of the time in France. A brief summary of these is therefore imperative, even though several of them have been touched upon in past issues of *THROUGH THE AGES*.

The assassination of Henry III marked a turning point in French history. For more than a generation there had been wars and disorders. The excessive individuality of the

sixteenth century resulted in anarchy; this was superseded by an era of peace, and the growth of a social spirit that recognized the rights of society as a whole. The State became more and more dominant, exercising a controlling influence over the thoughts and tastes throughout the country. The counter-Reformation instilled new vigor in the Roman Church; she, too, became centralized; the State and the Church both established the rights of the intellect, and the seventeenth century was an age of reason.

Not long after the accession of Henry IV,

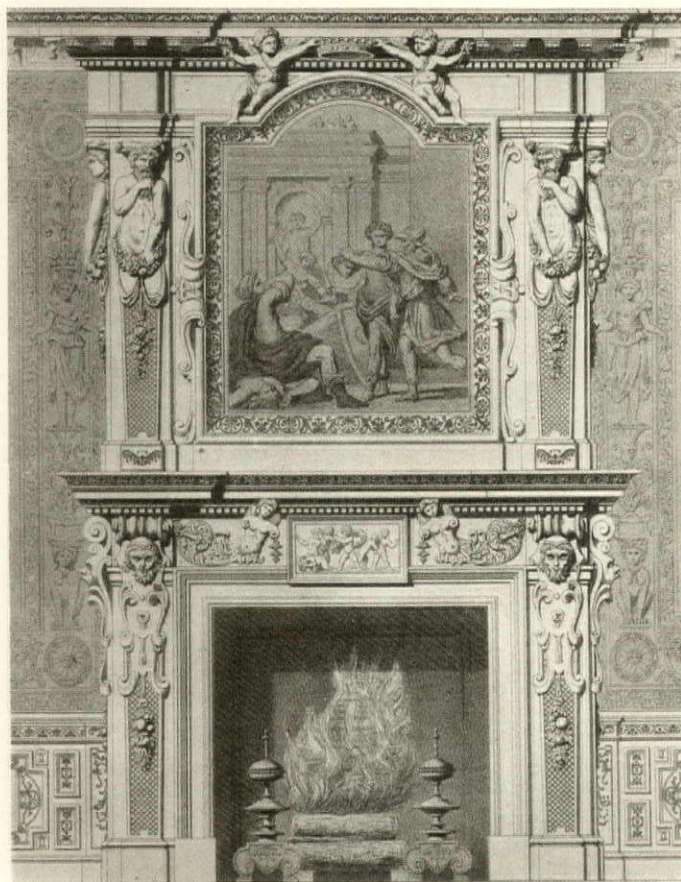


he began the work of reorganization in his kingdom. His conversion to Catholicism and his edict of Nantes won over both religious factions. He married a niece of the Grand Duke of Tuscany; he made treaties with England and Holland, and brought his country to a state of almost unprecedented prosperity, increasing its prestige throughout the world. Architecture was lifted from a welter of conflicting tendencies to something resembling harmony. The need for economy figured largely in this reaction; a sober style arose, practical, unadorned, and brick construction became popular. The relations with Holland no doubt had much to do with the latter.

"The conception of architecture as a rationalistic expression of the uses and construction of a building without any such ideal element as that supplied by the orders"

—this was the thought that was a factor in the evolution of French design at this period. Both religious parties, however, were still affected by the teaching of antiquity, and the art of Italy. Michelangelo had inaugurated the Barocco School, and Rubens had visited Paris in 1622 to decorate the Luxembourg Palace. The result was a widely spread style, most often unadorned and dependent for its effect on the simplest means, but attaining at times the grandeur of an old Roman conception. It used characteristics not individually novel, but found frequently in the buildings of Henry II, especially in the works of de Cerceau the elder.

The Henry IV period cannot be contrasted sharply with the Louis XIII phase. In the former, which was approximately from 1590 to 1624, planning was not changed to any



The King's bedroom in the Chateau de Cheverny.

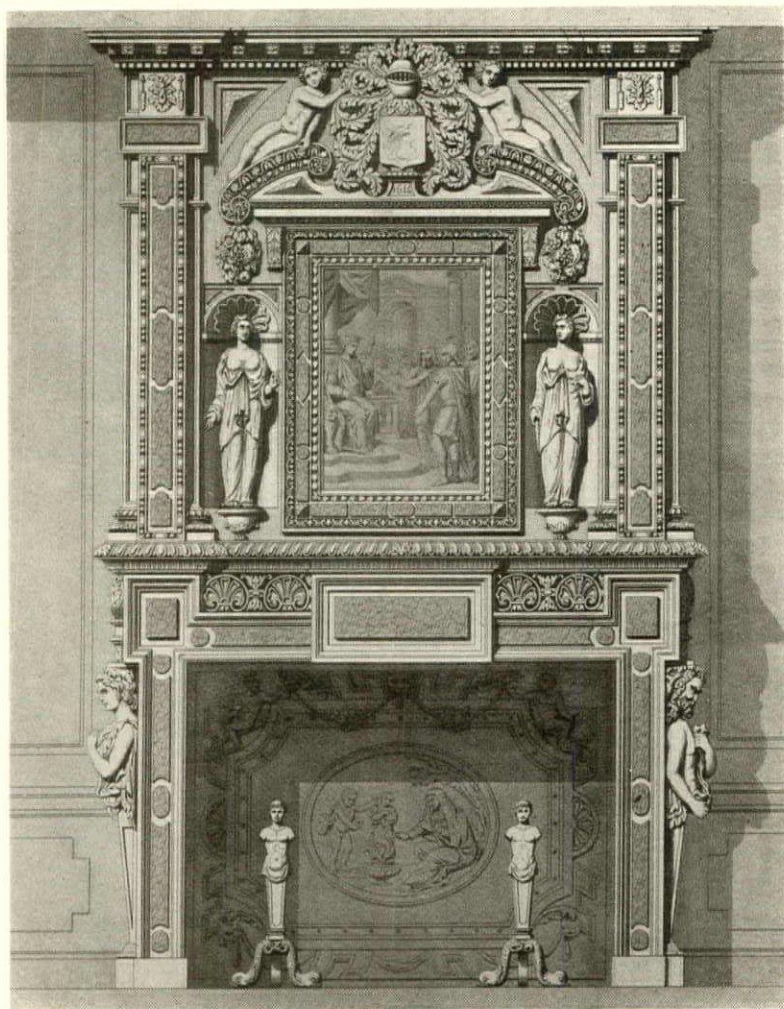


great extent, though the fortified appearance of the castle waned, and the moat, if retained at all, was often dry. In the Louis XIII period, which was coincident with the ministry of Richelieu and the troubled years of Mazarin (1624 to 1660), the desire for more of the comforts of life resulted in moderate sized town homes with the offices, stables and minor rooms in a front block, separated by a court from a rear block in which were located the principal rooms. A garden was often placed back of the main block. A narrow wing, containing the main stairway, connected the two blocks.

"In the larger town houses of the time," says Ward, "the service buildings were gen-

erally grouped round one or more base courts at the side of the court of honor, while the reception block occupied the full width of the site behind them and thus had the greatest possible extent of garden front. Great ingenuity is displayed in making confined and irregular sites yield the maximum of convenience and symmetry."

The front wall sometimes contained shops, but was often blank, except for a monumental coach entrance, as in the Hotel de Longueville and the Hotel de Conti (now called the Impasse Conti). This latter was designed by François Mansart, and took the form of a huge niche, heavily rusticated, with sculpture in the tympanum.



Fireplace in the Hotel de Vogüé, at Dijon.



A commendable explanation of the exterior characteristics of the buildings of the first half of this period is given by W. H. Ward, in his *Architecture of the Renaissance in France*. Mr. Ward writes as follows:

"The style of Henry IV depends little, as a rule, on the orders, which are treated without much distinction, and reserved for works of peculiar impressiveness, or to accentuate important features. It is above all a brick style relying for its decoration on the combination of brick and rustication. Both had an utilitarian object. Brick was an economical material; coigns, bands and piers of stone served to stiffen and knit together the brick walling. As so often happens, a treatment which was the outcome of circumstances and appropriate to one set of materials was soon reproduced in another. Thus side by side with a brick and stone architecture there arose a stone architecture depending for effect on the same devices as the brick. The character of the whole period in its desire for stability and usefulness is reflected in the massive character of the buildings and their features, their piers, their arcades, and their chimneys, while the mouldings lose the sharp crispness of Henry II's time and assume a heavier, more rounded type.

"Rustication under Henry IV was used in a characteristic manner. Not only was it applied continuously to entire basements and plinths, and to the coigns of external angles and openings, in courses either of equal length or more frequently alternately long and short, but lengths of wall were broken up by vertical strips of rustication, similar to the coigns, and known in French as *chaînes*, while the dressings of openings were carried continuously from top to bottom of the elevations.

"Generally, too, the spaces of walling left between the *chaînes* and strings, or between

the upper and lower openings, were decorated in some manner. If in brick, they were often patterned with brick of another color, and, whether brick, ashlar or plaster, treated, as in the Francis I style, as a panel with a central motive, which took the form of a niche or raised table. These niches were often round or oval and contained busts, and the tablets of various shapes, especially oblong with curved ends."

Windows grew larger and tall dormers with rectangular openings and pediments often alternated with short ones with curved tops. Roofs continued steep and the Mansard type was popularized in the period of Louis XIII by François Mansart, who got his start under de Brosse and owed much to the latter's influence.

These could be lit by inconspicuous dormers and this fact led to the gradual disappearance of the monumental stone dormers that had been one of the chief features of French design.

Among the architects of the time were Pierre Biard, Claude Chastillon, du Perac, Mansart, the Metezeau, Le Mercier, Jacques du Cerceau, Le Muet and Salomone de Brosse. The last mentioned was the greatest architect of the early seventeenth century. His principal works were the aqueduct of Arcueil, the Hotel de Bouillon or Liancourt, the Chateaux of Coulommier and Blerencourt, the façade of St. Gervais, the Luxembourg Palace, the Capuchin Church at Coulommier, the reconstruction of the Grand Salle of the Palais de Justice in Paris and the royal hunting box at Versailles, though his authorship of the last is not altogether certain.

Le Mercier and Le Muet were followers of de Brosse, the former being noted for his achievements in church architecture, his Sorbonne being one of the most impressive buildings of the age of Louis XIII.



# A LIST OF THE WORLD'S MARBLES

By J. J. McClymont

*Note*—In a past issue, Mr. McClymont proposed, for the sake of convenience, to divide the different marbles into four groups. These arbitrary groupings were as follows:

GROUP A — Any marble or stone sold to the trade in fair-sized slabs or blocks of commercial size, rectangular shape and guaranteed by the seller to be sound, free from natural defects, that can be finished at a minimum cost, and sold to the consumer as sound marble.

GROUP B — Any marble or stone sold to the trade in slabs or blocks of fair or medium size, generally rectangular shape, guaranteed to be sound and free from natural defects, the finishing of which, because of texture, the size of slabs, the shape and size of blocks, is somewhat more expensive than those in Group A.

GROUP C — Any marble or stone that cannot be sold as sound but contains a minimum amount of natural defects, such as dry seams, old fractures, partially or completely healed surface voids, etc., to be treated by the manufacturer in the most approved manner, reinforced where necessary by liners on back or metal inlays and sold to the consumer as semi-sound marble.

GROUP D — All marble, stone and so-called serpentine marbles, and Onyx, which, by their peculiar formation are known to be fragile, such as Breccias and nearly all highly colored marbles and serpentine, and that are sold to the trade in irregular shaped blocks or slabs without a guarantee as to their soundness, treated by the manufacturer in the most approved manner, reinforced where necessary by liners on back or metal inlays and sold to the consumer as unsound marble.

## *St. Beaume*

Quarried on the Mountain of St. Beaume, Bouches-du-Rhone, France.

Darkish white streaked with red. (Blagrove.)

## *St. Beaume*

Quarried in the Valley of Aure, Dordogne, France.

Varied shades of yellow and red mingled with white.

For other varieties see:

Breche de St. Beaume

Brocatelle St. Beaume

Jaune St. Beaume

The Languedocs, quarried at Alais, Gard, and Portes Herault, are sometimes called St. Beaume.

In England Jaune St. Beaume is known as Jaune St. Sylvestre.

## *St. Berthevin*

St. Berthevin Quarries, near Laval, Mayenne, France.

Variegated red, white and dull blue. (Blagrove.)

## *St. Bertrand-de-Comminges*

See Balvacaire.

## *St. Brieuc (Granite)*

Quarried near St. Brieuc, Cotes du Nord, France.

Gray, containing mica, fine grained and takes good polish. (Blagrove.)

## *St. Catherine*

Quarried near Nancy, France.

Red and white. (Blagrove.)

## *St. Cere*

Quarried near St. Cere, Lot, France.

Reddish. (Blagrove.)

## *St. Crepin (Breche) or Portor.*

Quarried at St. Crepin, France.

White and brownish, with black fragments.

## *St. Denis*

See Noir Fin.

## *St. Etienne Marble*

Saint Etienne Quarries, in the lower Seine, France.



Yellow with marks and spots of darker shade, sometimes the markings give a varied vein effect.

*St. Etienne Onyx*

Sainte Etienne Quarries in the lower Seine, France.

Blackish with white veins. (Blagrove.)

*Sainte-Victoire Grand Melange*

See Breche Sainte-Victoire Grand Melange.

*Sainte-Victoire Marbles*

See Sainte-Victoire Grand Melange Breche, Sainte-Victoire Rouge and Breche-de-Memphis.

*Sainte-Victoire Rouge*

See Breche Sainte-Victoire Rouge.

*St. Firmin*

St. Firmin, Valgo-Demard, in the Upper Alps, France.

Variegated gray, black and white. (Blagrove.)

*St. Florent*

Quarried close to the town of Lourdes, Hautes-Pyrenees, France.

Greenish gray with numerous red patches. It is stated that this marble does not retain its polish.

*St. Fond*

St. Fond Quarries, Herault, France.

White with gray veins. (Blagrove.)

*St. Fortunat*

Quarried near St. Fortunat, Rhone, France. Black. (Blagrove.)

*St. Genevieve Clair—Group C.*

Ozora Quarries, near St. Genevieve, Missouri.

Slightly mottled cream, tan and buff. Takes good polish.

*St. Genevieve Golden Veined—Group C.*

Ozora Quarries, near St. Genevieve, Missouri.

Mottled cream, buff, and rose with veins of golden yellow.

Takes good polish.

*St. Genevieve Rose—Group C.*

Ozora Quarries, near St. Genevieve, Missouri.

Mottled yellow, purplish white and decided rose.

Takes good polish.

*St. George*

See Rose St. George.

*St. Girons*

See Rose Vif.

*St. Hugon*

St. Hugon Quarries, Isere, France.

Black with white veins. (Blagrove.)

*St. Ives*

Setubal or St. Ubes, near which Arrabida marble is found is also known as St. Ives.

*St. Jean*

Quarried at Rousset, Bouches-du-Rhone, France.

Variegated red, yellow, and gray.

Other marbles from the same locality are Rousset Pink and Rousset Brown.

(Blagrove.)

*St. Julien Marbles*

Quarried near St. Julien, Loire, France.

White, gray and black. (Blagrove.)

*St. Just*

Quarried near Trieste, Austria.

Cream colored.

Takes good polish. (Renwick.)



*St. Just* (Serpentine)

Quarried at St. Just, Loire, France.

Green with greenish-white veins.

(Blagrove.)

A statuary marble of which we have no description is quarried at this place.

*St. Katherine* or *St. Katharines*.

Quarried at Lezo-Renteria, Guipuzcoa, Spain.

Reddish brown with red and fine white markings.

*St. Keverne*

One of the quarries producing Cornish Serpentine.

*St. Koloma*

St. Koloma Quarries, Government, Moscow, Russia.

Light yellow, displaying dendritic markings. (Watson.)

*St. Lawrence Plain*

Includes portions of Quebec and Ontario, Canada, and is reported rich in marble deposits. (See Canadian Marbles.)

*St. Luce*

Quarried near St. Luce, Isere, France.

Fine uniform black. (Blagrove.)

*St. Mary's Church*

Near St. Mary's Church, Devonshire, England, is located the Petitor Quarries that produce:

Dove Happaway

Fossil Clouded Petitor

Gray Clouded Petitor

Red Petitor

Yellow Clouded Petitor

*St. Maurice Marbles*

Quarried at or near St. Maurice, near

Gap, in the Upper Alps, France.

See Cipollino de St. Maurice and Eglier du Roi.

Other marbles from this section are generally white tinged with pink and green. (Blagrove.)

*St. Maximin*

See Jaune Ambre.

*St. Meme* (Limestone)

Quarried in Charie, France.

White.

Soft stone.

*St. Michel*

See Gris St. Michel.

*St. Palais Quarries*

See Amaranthe D'Osserain.

*St. Pallaye*

St. Pallaye Quarries in Cher, France.

Red with white veins. (Blagrove.)

*St. Paul*

See Portor de St. Paul and Vert Maurin.

St. Paul Quarry in the lower Alps.

Dark purple with spots of violet.

(Blagrove.)

*St. Paul Island*

See Labradorite.

*St. Pedro*

See Preto De Cintra.

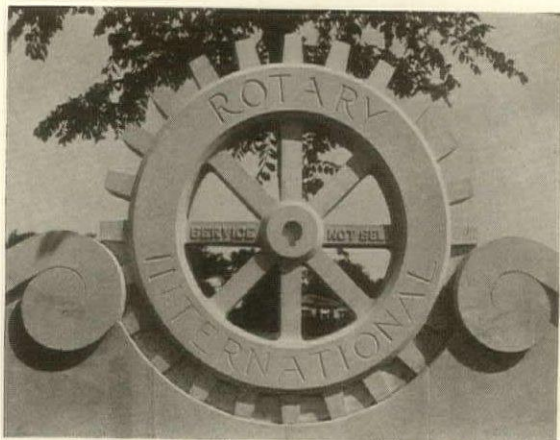
*St. Pierre Canivet Stone*

See Aubigny Stone.

*St. Point Lake*

The Vaux Quarries on the Jura Mountains, producing Jaune Lamartine, are near the lake of St. Point.





DETAIL OF ENTRANCE TO ROTARY PARK, OKLAHOMA CITY, OKLAHOMA.

BAILEY AND ALDEN, Architects.

The entire double entrance is built of Imperial Gray marble quarried and finished by the Carthage Marble and White Lime Company.



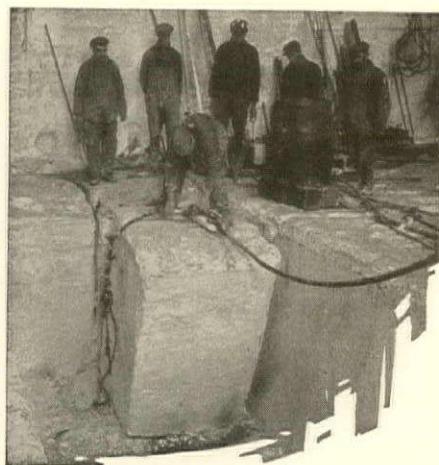
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CARTHAGE :: MISSOURI



Interior of the Taylorsville, Kentucky, Bank

This marble treatment offers a suggestion for the small bank. It is a combination of Alabama and Verde Antique marble, forming an effective contrast and a maximum of dignity.

PETER & BURGHARD  
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LOUISVILLE KENTUCKY



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Rough quarried block about to be hoisted from quarry of Vermont Marble Company

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344 Walnut Avenue :: NEW YORK





View in Lobby of  
PEABODY HOTEL  
MEMPHIS, TENN.

W. W. Ahlschlager, *Architect*



Interior marble work finished and set in place by Alabama Marble Company, Gantt's Quarry, Alabama. Marble base, Belgian Black; wall marble above, Rose St. Genevieve, curb of fountain, Black and Gold. Fountain is Roman Travertine, made of one block specially quarried and imported for this purpose.

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